TITLE:

英文要項

AUTHOR(S):

CITATION:
英文要項. 中國文學報 1974, 24: i-v

ISSUE DATE:
1974-10

URL:
https://doi.org/10.14989/177292

RIGHT:

京都大学学術情報リポジトリ
KURENAI 紅
Kyoto University Research Information Repository

ENGLISH SUMMARIES

of

THE JOURNAL OF CHINESE LITERATURE

Volume XXIV

October, 1974

Edited by

Department of Chinese Language and Literature

Faculty of Letters

Kyôto University

I. "Drawing to a Close": Consciousness of Time in Early Chinese Poetry

Ichirō KOIKE, Kyôto University

One method of studying the consciousness of time in early Chinese poetry is to examine the usage of the verb *mu* 暮 which means "to draw to a close," as of a period of time such as a day or a year. Clearly man becomes most clearly conscious of the passing of time when a particular period of time is obviously drawing to a close, as in the fading of daylight and the onset of night.

In the *Book of Odes* the close of the day is a time for some specific or practical activity, and hence the term *mu* conveys no abstract sense of the consciousness of time. The same is true of the closing of the year; it is a time for certain specific activities, and it carries with it a consciousness of the cyclical nature of time, but it does not awaken in men a feeling of sorrow at the passing of time. Similarly, old age and the process of aging in the *Book of Odes* seldom carries with it the dark associations of joylessness and fear it was later to have.

In the *Ch'u Tz'u*, when the close of the day is designated by the term *hsi* 夕 or "evening," the reference is usually to a night's stop

on a journey, and there are no more symbolic associations than in the case of the *Book of Odes*. But when the term *jih mu* 日暮, "the day is drawing to a close," is used, it clearly carries the implication that the passing of time is depriving man of his possibilities for action. The closing of the day hence awakes in man a feeling of uneasiness, as is most clearly seen in the *Li sao*. The close of the year is not a theme that occupies a place of very great importance in the *Ch'u Tz'u*, but this is probably because the *Ch'u Tz'u* is in the main the literature of the wanderer, the poet who has no fixed abode and means of livelihood. In the *Chiu pien* it is autumn rather than the close of the year that serves most forcefully to symbolize the passing of time.

The concept of old age is of great importance in the *Ch'u Tz'u*, but the symbolic associations which accompany it differ with the different pieces in the anthology. In the *Li sao* old age is something "that is approaching," and there is a sense of fear at the passing of time that hastens its approach. In the *Chiu chang* old age is something which has already arrived, while in the *Chiu pien* it is merely the subject of lament.

In the poetry of the Han dynasty, the closing of the day and of the year clearly symbolize sorrow at the passing of time. And old age, at least for a certain number of the poets of the period, was something to be evaded or warded off by various methods believed effective at the time.

II. The Five-character Poems of Juan Yü

Masahiro SHIMOSADA, Kyôto University

Juan Yü is counted among the so-called Seven Masters of the Chien-an era (196-219), and in subject many of his poems resemble those of other poets of the period such as Ts'ao Chih, Wang Ts'an, and Liu Cheng. Examples of such are his two poems in *tsa-shih* style, the "Poem on History" which deals with the three good ministers of Duke Mu of Ch'in, and that entitled "Driving Forth from the North Wall Gate." His works differ from those of most other Chien-an poets, however, in that they show no particular sympathy

or admiration for Ts'ao Ts'ao, the de facto ruler of the time. The "State Banquet" poem, which is obliged to praise the ruler, is low-keyed in tone, and the first of the two "Poems on History" displays a rather cold attitude toward the fidelity manifested by the ministers toward their lord. The poet's gaze seems rather to be entirely fixed upon the horrors of the age.

He apparently had no clear conviction of how one ought to live in such an age or what measures might be taken to alleviate its tragedies. The more he observes the harsh realities of the world about him, the more he appears to be rendered helpless by them, incapable of anything but stunned amazement. The poem entitled "Seven Sorrows" gives expression to his bewilderment and cynicism, and conveys in bleak and somber language his belief in the irremediable nature of the world's ills. The poem is in allegory form with a dead man as its protagonist, and seems intended to symbolize the state of mankind and of the age in which the poet lived.

This intense occupation with the evils of the age and the feelings of despair which it engenders, as well as the technique of expressing these in symbolic and allegorical terms, are characteristics which Juan Yü's poetry shares with that of his son Juan Chi, particularly the latter's long series of poems entitled "Singing My Thoughts." Though few of Juan Yü's poems in five-character form are extant, they hold a place of importance in the history of the development of that form because in a sense they prepared the way for Juan Chi's "Singing My Thoughts" series and the many similar series of poems that were modeled after it.

III. The "Songs" of Wei Ying-wu

Kazuyuki FUKAZAWA, Kyôto University

The T'ang poet Wei Ying-wu (737?-790?) has left some 40 poems with the title "Ko-hsing" or "Songs." In content they tend to fall into two categories, those which are strongly colored by religious Taoism, and those which express social and political criticism. Both categories derive from the poet's experiences as a member of the aristocracy and an official at the court of Emperor Hsüan-tsung (685-

762).

Emperor Hsüan-tsung began his reign in 713, and when Wei Ying-wu first entered official service as a member of the imperial guard, the T'ang court was strongly imbued with an atmosphere of religious Taoism, the founder of Taoism being worshipped as an ancestor of the imperial family. The life of the court was marked by a brilliance and lavishness that made it seem to belong to the world of the Taoist immortals rather than to the mundane world, and Wei Ying-wu's poems capture the full brilliance of the time.

But this world was wiped out by the An Lu-shan rebellion, which led to Emperor Hsüan-tsung's abdication in 755 and his death not long after, and Wei Ying-wu was compelled, like so many others of the time, to undergo great hardship. Determined to work toward the restoration of the glory of Emperor Hsüan-tsung's time, he took the civil service examination and became a member of the bureaucracy. But his official career was beset by frequent frustrations, while at the same time he could not help but observe the numerous ills that beset the society of his age. His observations in time took form in his poems of political and social criticism.

Thus it may be seen that both types of poems entitled "Ko-hsing" are very closely related to Wei Ying-wu's career as a courtier and an official, and are therefore very different in tone from his more lyrical works, which abound in an air of Buddhist quietism. But it is perhaps precisely because he had the "Ko-hsing" poems in which to give expression to his observations and criticisms of society that his meditative poems were able to concentrate upon the creation of a mood of pure lyricism.

IV. The Love Poems of Li Shang-yin

Kōzō KAWAI, Kyôto University

The love poems of Li Shang-yin (813?-58) appear to derive from the Six Dynasties anthology of love poetry known as the *Yü-t'ai hsin-yung* and the love poetry of Li Ho (791-817). But whereas earlier poems in folk song style had often pictured love as a group activity and were characterized by an air of delight and even abandon, Li Shang-yin's poetry deals exclusively with the love of the individual,

often an individual who is being oppressed by the group, and dwells upon the gloom and sorrow associated with love.

Yüan Chen (779-831), a poet somewhat older than Li Shang-yin, wrote love poetry that was clearly based upon his own personal experiences. The language of the poems indicates that they are addressed to a particular individual and are confessions of the poet's love for her, and the poems convey a clear picture of the place and manner in which the love affair proceeded. Li Shang-yin's love poetry, however, is quite the opposite, expressing not the love for any single individual but the generalized emotions of longing and despair, and deliberately eschewing a concrete description of the lover's surroundings in favor of the creation of an atmosphere of haziness and ambiguity. In this last respect they resemble the works of Li Ho, whom Li Shang-yin admired and took as his model, for Li Ho often employed circumlocations and substitute terms in order to avoid the names of things associated with everyday life.

The deliberate haziness of Li Shang-yin's love poetry stands in marked contrast to the technique employed in his "Short Biography of Li Ho," in which unreal events are given an air of reality through the use of concrete and detailed description. But it was some distant world of the imagination to which Li Shang-yin felt drawn, and his longing finds symbolic expression in the images of dreams, rain, and twilight which appear so often in his poetry. His love poems display the same characteristics, hovering as they do upon the border between the real and the unreal.

REVIEWS:

F. TÖKEI, "Chūgoku no hika no tanjyo —Kutsugen to sono jidai" (A Birth of the Chinese Elegy), Tokyo, 1972—Ritsuko INAMI, Kyôto University.

A. C. GRAHAM, "Poems of the Late T'ang", London, 1965

G. W. ROBINSON, "Poems of Wang Wei" London, 1973

Arthur COOPER, "Li Po and Tu Fu" London, 1973

—Burton WATSON, Columbia University.

Chang Shih-Chao, "Liu Wen Chih Yao", Peking, 1971

—Fumio KAKEHI, Ritsumeikan University.